

NEW MUSIC DIRECTORY

2003-04

what is new music?

IN THE WIDE RANGE OF STYLES

New Music, composers, performers, and audience members are engaged in experiencing new sounds, new instruments, and new technologies. At the same time "New" does not mean that we disregard our past. New Music embraces the instruments, tonalities, and rhythms of music from every culture in the world and finds ways for these sounds and styles to blend and resonate together.

New Music composers and musicians come from a wide range of backgrounds and playing styles; some utilize traditional scoring systems, some create new ones, while others dispense with scoring altogether. The instruments used are just as diverse: electronic, acoustic, vocal, artist-created, and found sounds.

New Music is the uncharted land of soundscapes that is revealed when you allow yourself to explore every sound imaginable; the vibrancy

of an individual tone and the stillness that surrounds it.

Expand your borders of music and discover the landscape that lies beyond. Pluck a string, blow a horn, hum, whisper, bang on a can, stir a bucket, rip a seam — you will discover that music is all around you.

Think, listen, observe, imagine, create, experiment, question, ponder, and explore. We invite you to take a musical journey into the world of New Music.

Inside, you will find a wealth of varied courses, programs, and services offered by participating members of the New Music Community.

If something interests you, call the organization directly and bring the world of New Music into your life or, if you're a teacher, into the lives of your students.

What is New Music? Turn the page and find out.

THE DIRECTORY OF NEW MUSIC

Presenters is a project of the Education Subcommittee of the Toronto New Music Coalition, a group of music professionals dedicated to widening the presence of New Music in Toronto.

This project was funded by the directory contributors with assistance from Canada Council for The Arts, Shared Initiatives Program. The committee members who worked on this project are: Allison Cameron, Austin Clarkson, Christina Loewen, David Perlman, Barry Prophet, Timothy Sullivan, Stephen Voyce, and Jennifer Waring.

The members of the Toronto New Music Coalition wish to thank the Education Subcommittee and all those who support New Music.

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NEW MUSIC COMMUNITY FUNDERS



Canada Council
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Conseil des Arts
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ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO



THE ONTARIO
TRILLIUM
FOUNDATION

torontodartscouncil

An arm's length body of the City of Toronto



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MUSICAL INSTRUMENTS

www.long-mcquade.com

Seeds of Hope
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The SOCAN Foundation



Bank Financial Group

THE JULIE-JIGGS
FOUNDATION

George Cedric
Metcalf Charitable
Foundation

ARRAYMUSIC



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CONTACT: Allison Cameron, Artistic Director



MISSION STATEMENT

Arraymusic exists for the commissioning and performance of contemporary Canadian and international music. As a leader for the creation of New Music in Canada, we aim to bring contemporary music to a wider student audience. By subsidizing group ticket prices for schools and creating resources and programs that assist students to learn, Arraymusic wishes to enrich music education in Canada.

BRIEF HISTORY

Founded in 1972, Arraymusic has evolved over a period of more than thirty years to become one of the principal contemporary music organizations in Canada. Its main activities involve the Arraymusic ensemble, a highly individual and unusual grouping of clarinet, trumpet, percussion, piano, violin, and double bass performers. All members of the ensemble are accomplished contemporary music specialists and several are also composers. The Arraymusic ensemble has become recognized world-wide for its unique repertoire and powerful performances.

Arraymusic's ongoing activities now include a Toronto concert season, international and national tours, regular production of commercial recordings, frequent radio broadcasts, an annual Young Composers Workshop, the operation of a permanent rehearsal studio and offices, and a series of public events in our studio, including a composers' lecture series and informal concerts.

EDUCATION PROFILE

Over the years, Arraymusic has expanded its mandate to include educational initiatives. With programs such as the Young Composers Work-

shop (a program aimed at developing the talents of developing composers) and the Community Schools Project (an initiative to allow disadvantaged youth the chance to experience New Music concerts), the organization has made great strides to reach younger audiences.

We have recently introduced two new projects to assist elementary and high school level students to become more familiar with New Music:

ARRAYMUSIC INTERACTIVE: Arraymusic's Website (www.arraymusic.com) is complete with interactive new media, intended to provide students and teachers with access to online educational material. The Website features numerous video and audio shorts of performances, accompanied by instructional content and critical discussion by contemporary composers. The material is perfect for multimedia lesson plans and in-class projects. To reach the Website, visit www.arraymusic.com and click on Interactive Media.

INTRODUCTION TO CONTEMPORARY MUSIC WORKSHOP: Through the course of a progressive three-day workshop, secondary school music students will have the opportunity to gain:

- familiarity with the language and techniques of contemporary music;
- a greater understanding of technical capabilities of their own instrument;
- insight into improvisational techniques;
- an opportunity to experiment with the creation of New Music;
- an understanding of what makes New Music successful.

The workshop will comprise three sessions of three hours each, hosted at the Arraymusic Studio. There will be approximately two to three weeks between workshop sessions. It is open to thirty instrumental music students (no limit to the type of instrumental ensemble or proficiency of musicians). To learn more, contact Arraymusic staff at 416.532.3019, or email us at outreach@arraymusic.com

ARRAYMUSIC HIGH SCHOOL AND ELEMENTARY INITIATIVE: In order to make our concert series accessible to elementary and high school students, we provide a student rate for classes wishing to attend our concerts. For more information about the program, contact Arraymusic staff at outreach@arraymusic.com or call 416.532.3019.

RECORDINGS: Arraymusic has produced five CDs, including *Strange City/Ville Étrange*, *Chroma*, *New World*, *Music from Big Pictures*, and *25 Miniatures*, all of which are acclaimed for artistic excellence and high production quality. An excellent musical introduction to New Music, these CDs can be purchased through Arraymusic and sound-bytes are available on our Website.

SERVICES AND RESOURCES

Arraymusic Studio: Located at 60 Atlantic Ave., Toronto, the Arraymusic studio is perfect for staging intimate performances, after-school classes, and rehearsals. Equipped with a Yamaha baby-grande piano, Arraymusic subsidizes rental costs to ensure that members of the music community have a place to rehearse.



CANADIAN MUSIC CENTRE ONTARIO REGION

**Canada's primary place
to find scores, parts and
recordings of Canadian
contemporary music
composers**

visit us online at
www.musiccentre.ca

ONLINE DATABASE Search our collection of over 15,000 scores and parts, as well as thousands of recordings.

COMPOSER BIOGRAPHIES Access over 580 profiles, many with score samples and audio clips, and links to composers' individual Websites.

CD BOUTIQUE Browse over 700 titles and listen to excerpts before you buy on-line.

NEWS Read about the most recent happenings in the world of New Music.

EVENTS CALENDAR Keep current on upcoming concerts and events nation-wide.

**access our on-line tools
for teachers**

ABOUT THE MUSIC Teacher services and resources that maximize the CMC Website as an educational tool.

SOUND PROGRESSION An introduction to stylistic trends of twentieth-century Canadian composition.

FORUMS Essays/articles, on-line discussions, and postings for more in-depth discovery into New Music.

RADIO CMC New Music radio programs carefully selected by CMC staff.

LINKS A massive reference section of on-line resources for composition and New Music.

**take advantage of our other
educational programs & services**

LIBRARY SERVICES Over 15,000 scores, thousands of recordings, composer profiles, and other reference resources available for your use. Take home scores and parts through our free lending service.

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CONTACT: Jason van Eyk,
Ontario Regional Director

CENTRE VISITS Guided use of the CMC National Library resources may be combined with a composer workshop to meet your specific educational needs.

COMPOSER COMPANIONS Designed to demystify the world of New Music, small groups are paired with professional composers who act as audio "tour guides" for live concerts.

NEW MUSIC FOR YOUNG MUSICIANS CMC-commissioned works covering a wide range of ensembles and instrumentations. Engaging compositions that make recent Canadian music a more rewarding part of young musicians' lives.

For more information on how the CMC can help you achieve your educational goals, please contact the Ontario Regional Office.

earshot!

EARSHOT!

Earshot produces exciting and innovative concerts of Canadian New Music in Toronto. As a supporter of CheapSeats, we offer student tickets for \$5, making our concerts an inexpensive and illuminating evening out.

In September 2003, Earshot launched an educational outreach program which offered short chamber concerts followed by discussions with composers and performers to Toronto high schools. Interested educators should email admin@earshotconcerts.ca or visit our Website, www.earshotconcerts.ca.

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CONTINUUM CONTEMPORARY MUSIC

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MISSION STATEMENT

Continuum exists to present and promote contemporary chamber music, and particularly, to encourage emerging Canadian composers. The organization fulfills its mandate by:

- Producing an annual series of concerts, programming existing works, and commissioning new works.
- Issuing a biennial national and international Call for Scores.
- Seeking broadcast opportunities through collaboration with CBC and other radio and television broadcasters.
- Disseminating works through CD recording.
- Touring.
- Developing new audiences through initiatives for youth and through innovative programming.
- Initiating joint projects with other music organizations, and undertaking interdisciplinary projects with artists in other fields.

HISTORY AND CURRENT ACTIVITIES

Continuum began as a dedicated group of graduate students at the University of Toronto who created their own concert series. It has evolved over the years from being a collective of composers and musicians to being a group with a core ensemble headed by an artistic director. The ensemble, headed by Artistic Director Jennifer Waring and comprised of Anne Thompson (flute), Peter Stoll (clarinet), Benjamin Bowman (violin), Paul Widner (cello), Laurent Philippe (piano), Ryan Scott, Graham Hargrove (percussion), and Rosemary Thomson, Patrick Gallois (conductors), is one of the finest anywhere.

In addition to its annual four-concert series, runouts and tours, Continuum conducts student workshops at university music schools, and holds a national and international biennial Call for Scores. Interdisciplinary projects and collaborations are an important part of its activities.

HIGHLIGHTS

- Continuum was co-winner of the 1994 Jean A. Chalmers Award for presenting vocal music.
- As a result of the Chalmers Award, the group was asked to arrange the commission and performance of a new vocal work for the Opening Meeting of Metro Council in December of 1994.
- In 1995, Continuum collaborated with choreographer Conrad Alexandrowicz in the production of *SHE!*, for two female dancers.
- Continuum participated in the Massey Hall New Music Festival since its inception in 1996 to the last festival in 2001.
- Continuum's first CD was launched at its 1998 Massey Hall concert.
- Continuum went on tour in the fall of 1999, making stops in Montreal, Vancouver, Banff, Winnipeg, and Brandon.
- Continuum was the recording ensemble for Centrediscs' *Chris Paul Harman* CD, released in 2001.
- Continuum commissioned and premiered the 2002 Léger Prize winning composition by Yannick Lamondon.
- In the 2002-03 season, Continuum created *Distillation*, an interdisciplinary collaboration of video installation by artist Ramona Ramchand and composers Juhan Puhm, Andriy Talsash, and Linda C. Smith.
- The group toured The Netherlands, England and Belgium in November and December, 2003.

EDUCATIONAL OPPORTUNITIES

Continuum currently has no formal education program or links to the public school system. With the recent development of its organizational infrastructure and capacity, it is looking forward to expanding activities in this area. In spite of past limited resources, it has made forays with composers making presentations to high school students in music and math programmes. This kind of activity can be easily organized and linked to upcoming concerts.

Continuum musicians are experts in conducting workshops and though they have never given any at the secondary school level, its new administrative structure and resources will allow them to explore funding sources in order to enable them to do so. They remain flexible and open to suggestions.

continuum
contemporary
music

Selected list of composers recorded on CDs and archival recordings available for study purposes:

(Continuum Ensemble below indicates an ensemble of flute, clarinet, violin, cello, piano, and percussion.)

Canadian

- Rose Bolton (cl, vn, gtr, bass)
Allison Cameron (Continuum Ensemble)
Inouk Demers (Continuum Ensemble)
Paul Dolden (cl and tape; vn, cello, tape)
Chris Paul Harman (cl, vn, cello, pno, 2 perc; fl, ob, cl, 2vn, vla, cello, pno, 2 perc; and other pieces)
Jocelyn Morlock (cl, vn, cello, pno; sop, mezzo, vn, vla, cello, bass, vibes)
Michael Oesterle (Continuum Ensemble)
Juliet Palmer (fl, vn, vla, cello, bass)
Yannick Lamondon (Continuum Ensemble)
James Rolfe (violin and 8 cellos; soprano and pno, and other pieces)
Paul Steenhuisen (Continuum Ensemble)
Claude Vivier (Continuum Ensemble)
Scott Wilson (Continuum Ensemble and tape)

International

- Louis Andriessen (The Netherlands) (harpsichord, pno, glock, celeste)
Richard Ayres (UK/The Netherlands) (cello solo with fl, cl, vn, perc)
Gerald Barry (Ireland) (pno quartet)
Sofia Gubaidulina (Russia) (fl, vla, harp)
Hans Werner Henze (Germany) (sop, four cellos)
Gyorgy Kurtág (Hungary) (sop, vn)
Keeril Makin (USA) (vn, perc)
Kaija Saariaho (Finland) (fl, vn, vla, bass, harp, tape)
Carlos Sanchez-Gutierrez (USA) (cl, vn, cello, pno, perc)
Xenakis (France) (12 cellos, pno solo)

Continuum is funded by The Canada Council for the Arts, the Ontario Arts Council, the City of Toronto through the Toronto Arts Council, the Ontario Trillium Foundation, SOCAN, Julie-Jiggs foundations, and many private donors.



ESPRIT ORCHESTRA

PHOTO COURTESY OF ESPRIT ORCHESTRA



MANDATE

- Encourage and facilitate the growth of Canadian contemporary music and promote its appreciation in Canada and abroad.
- Promote high standards of music composition.
- Maintain excellence in the orchestral performance of all works played or recorded.

MISSION STATEMENTS

- Promote newly commissioned world premieres.
- Ensure a high percentage of Canadian music.
- Educate young people and adults.
- Repeat performances of pieces commissioned or performed in past seasons.
- Engage Canadian guest artists.
- Increase Esprit's international presence and stature.
- Develop collaborative projects with other groups.
- Record more compact discs of all-Canadian music.
- Engage musicians and composers in films and video soundtracks.
- Develop multi-media events and internet [Web-site] presence.
- Ensure radio broadcasts of all concerts.
- Incorporate multi-cultural elements into programming.

For twenty years, Toronto-based Esprit Orchestra, led by founding Music Director and Conductor Alex Pauk, has been at the forefront of presenting New Music programs, interdisciplinary and educational arts programming, and collaborative arts events. Esprit's high quality events and concerts fill an important gap in the repertoire heard by Toronto area audiences, and add to the New Music canon for national and international audiences via broadcast, CD, and film performances. Esprit presents a series of five subscription concerts annually at the Jane Mallett Theatre (St. Lawrence Centre for the Arts in Toronto). Esprit is known for diverse, adventurous, and challenging programming which is over seventy percent Canadian.

With a core of forty-five musicians, Esprit is devoted to commissioning, performing, and promoting music by Canadian composers within a Canadian and international framework. Esprit commissions and premieres new compositions and gives them repeat performances to ensure they become part of Canada's living musical fabric. Esprit musicians have the special skills and experience needed to perform New Music.

Programming — including newly commissioned Canadian works and current music from around the world — is designed to guide listeners through familiar and challenging musical terrain in a comprehensible and enjoyable way and aims to stimulate, enlighten, educate, and entertain audiences. Productions sometimes incorporate theatrical elements (actors, dancers, video backdrops, costumes, and the choreographed movement of musicians).

The orchestra has been the recipient of three Lieutenant Governor's Arts Awards, the Jean A. Chalmers National Music Award, and the SOCAN Award for Imaginative Orchestral Programming. Esprit has commissioned works from over eighty Canadian composers and performed and promoted these new works, as well as involved them in educational activities. Esprit has featured over seventy leading Canadian soloists and ensembles.

International and Canadian touring forms an important part of Esprit's activity, along with the recording of musical scores for CDs, DVDs, film and television. Esprit seeks to strengthen its presence on the world wide Web, and assist Canadian composers to express themselves through new and mixed media. Excellence, innovation, imagination, and the ability to collaborate with other groups and individuals in trend-setting ways are Esprit hallmarks.

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Alex Pauk, Music Director & Conductor
Sandra Bell, Director of Administration & Development

BRIEF HISTORY

1983

- Founding of Esprit Orchestra with concerts in Kingston and Toronto.

1984

- Toured Quebec City and Montreal.
- First concert series — Toronto.
- CBC Radio begins recording all concerts.
- Appeared in first Rhombus Media film (seven to date).

1985

- Esprit's Board of Directors formed.
- Coffee Chats with composers/musicians present to educate audiences.
- Started Toward a Living Art Education Program.

1988

- First Canadian tour (Calgary, Vancouver, Ottawa, Toronto, Montreal).
- First all-Canadian CD for CBC Records (five to date).
- Concert with Toronto Downtown Jazz Society.

1992

- First music theatre performance — Murray Schafer's *Patria V: The Crown of Ariadne*.
- Esprit/NASA multi-media collaboration for ECO-Ed Congress.

1993

- First of two collaborative concerts with Toronto Symphony.
- First of four concerts (others in 1995, 97, 98) — ONStage at the Glenn Gould Studio, CBC concert series.
- Musical/ceremonial/theatrical event for re-opening of Art Gallery of Ontario.

1995

- Received the Jean A. Chalmers National Music Award (second received).

1996

- Project with Menaka Thakkar Indian Dance Company.

- Received Lieutenant Governor's Award in the Arts (also awarded in 1998 and 2000).

1997

- Wilderness performance of *Princess of the Stars* by R. Murray Schafer.

1998

- Toured Western Canada (Calgary/Edmonton/Banff/Vancouver).

1999

- Debut European tour – Amsterdam (International Gaudeamus Music Week), and Paris (five concerts).
- Esprit's first CD on SONY Classical label (soundtrack for *Last Night*).

2000

- Recorded first Centrediscs CD – music by Alexina Louie.
- *Toothpaste* – Bravo!FACT music video/inter-active

DVD (formatted for interactive Internet Website (www.toothpastetv.com)).

2001

- Breakthrough audience-building concert at NUMUFEST (Massey Hall, Toronto).

2002

- Feb./Mar. concerts feature film collaborations (Bravo!TV) aimed to build new audience and develop new artistic directions/collaborations.
- Presented The Weekend, Young Composers Festival, bringing together fourteen emerging Canadian composers to meet each other and the public.

2003

- *Touch* – Esprit's first multi-media extravaganza, signals new direction for programming and involvement with cross-disciplinary creations.

EDUCATION PROFILE

Esprit's, Toward a Living Art Education Program guides young people through both familiar and more challenging musical terrain in a comprehensive and enjoyable way, promoting a strong Canadian musical identity. The education program operates in relation to Esprit concerts throughout each season and involves high school and public school students in composing, performing, and music appreciation projects. From April 1st to 3rd, 2004, Esprit will showcase student talents, as well as present school concerts, and create learning environments at The Weekend New Wave Composers Festival.

In 2003-04, Esprit will present four school concerts, one each in November and January, and two in April. Contact Esprit to ensure your students' seats.

Participate in Esprit 2003/04 School Concerts/Lectures

Wednesday, October 29, 2003

Friday, January 30, 2004

Thursday April 1, 2004 and

Friday April 2, 2004 (The Weekend, Young Composers Festival)

* Contact Esprit early to ensure your students' free seats at 2003-04 school concerts.

Since 1985, Toward a Living Art Education Program has offered in-class visits, open orchestra rehearsals, free and/or subsidized concert tickets for students, school concerts, run-outs, workshops and lectures. All aspects of Toward A Living Art are free of charge to students.

An important project in 2003-04 will be the development/creation of compositions by high school student composers to be performed at the Saturday afternoon reading sessions at The Weekend, Young Composers Festival in 2004. Some of these pieces will be played by Esprit, some performed by Esprit in combination with student performers, and some will be performed by student performers only. A brochure detailing Toward A Living Art events will be mailed to teachers, schools, and students in September. Please contact us to ensure you receive this important information.

events will include

- School concerts (with lectures) for the general student population.
- Esprit performances of student compositions plus compositions by established composers written specifically to involve student performers.
- Public concerts involving student performers 'sitting in' with Esprit.
- Composer and performer workshop/lectures at Esprit open rehearsals.
- Professional development sessions educating

students about the nature of the music business (guest speakers will include broadcasters, copyright lawyers, arts managers and administrators, radio and television producers and broadcasters, filmmakers, arts council officers, publishers, composers, and performers).

- Free student tickets (corporately subsidized) to all Esprit public subscription concerts during The Weekend, Young Composers Festival and throughout the season (Student Audience Program).
- Pre-concert talks by composers before all subscription concerts.

Toward a Living Art Education Program enables Canada's youth to explore musical creativity as a living art by bringing them together with professional composers and performers. In most cases, young people are experiencing Canada's New Music for the first time. This program has served thousands of young people to date – musicians and non-musicians – revealing how music moves from the imagination of the composer to the ears and minds of performers and audiences.

Young people are encouraged to be inquisitive, and to explore and develop an interest in the new forms of today's music. The program builds appreciative future audiences and promotes both the enjoyment of New Music and a demand for excellence in composition and performance. Through composition, musical performances and music appreciation projects, participants of all ages are exposed to the vitality and diversity of today's global musical mosaic. Esprit strives to educate by stimulating, enlightening, entertaining, and challenging student participants.

Workshops, lectures, open rehearsals, and concerts bring young people directly into contact with Esprit's Music Director and Conductor, as well as with leading Canadian composers, soloists, and musicians. Children are also given rare access to

the process of creating and performing contemporary classical music. Children from all age groups, cultural backgrounds, areas of study, and levels of musical ability are invited to participate.

Goals

- Guides young people through familiar and challenging orchestral New Music terrain in a comprehensive, enjoyable way.
- Places strong emphasis on Canada's musical identity.
- Gives youth the rare opportunity to meet and interact with leading Canadian composers, performers, and artists.
- Opens the orchestra's rehearsals to students and young people.
- Presents a behind-the-scenes perspective.
- Offers student composers the opportunity to hear their pieces performed by Esprit, and offers student performers the chance to perform alongside Esprit players at rehearsals and concerts.
- Presents concerts and lectures in schools.
- Gives students the chance to engage in long-range composition and performance pilot projects.
- Provides teachers and students with specialized materials.

Student Audience Program

This program complements the workshops in Toward A Living Art Education Program by providing free corporately sponsored concert tickets for students to attend Esprit main subscription concerts. Esprit also invites its regular concert season subscribers to generously "sponsor-a-student," enabling Esprit to provide even more students with free tickets.



HANNAFORD STREET SILVER BAND



PHOTO COURTESY OF HSSB

MISSION STATEMENT

The objects of the Corporation are to increase the public's knowledge and appreciation of music through the provision of concerts which give the public the opportunity to hear a wide range of musical works, and to encourage public participation in music through the establishment and operation of community ensembles.

The HSSB administers the activities of the Hannaford Street Youth Band (HSYB) under the direction of Larry Shields. Its members are auditioned each September and perform on a set of brass band instruments made available by Yamaha Music Canada. These young brass musicians receive coaching from the members of the HSSB and perform numerous concerts and community events throughout its season. The 2003-2004 season marks the fifth Anniversary of this highly regarded ensemble.

BRIEF HISTORY

Since 1983, The Hannaford Street Silver Band (HSSB) — formed by professional musicians who love the Brass Band repertoire and ensemble playing — has been striking up the brass band tradition and stirring up critical and popular acclaim.

The band maintains a vigorous commissioning program featuring works for brass band by prominent Canadian composers. *Voices On High*, their most recent recording, features Bramwell Tovey's *Requiem For a Charred Skull*. Violinist Marie Berard is the soloist on *Corral* by Henry Kucharzyk. Pieces by J. Scott Irvine, Harry Somers and Stephen Chatman are also on the CD.

HSSB produces a six concert subscription series held at The St. Lawrence Centre for the Arts and The Cathedral Church of St. James. The band also travels to other communities in southern Ontario. The HSSB has been featured at the Music

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416.366.7723 [St. Lawrence Centre]
or online at www.stlc.com

CONTACT: Curtis Metcalf, Artistic Director
Raymond Tizzard, Executive Director
David Archer, General Manager

at Sharon Festival, The Festival of the Sound, The Guelph Spring Festival, Quinte Summer Music Festival, The Huntsville Festival of the Arts, and The Winnipeg New Music Festival. The band is heard regularly across Canada on CBC radio.

In 1997 HSSB were awarded a Lieutenant Governor's Award for the Arts. The band's concerts and recordings are promoted widely and are reviewed by the critical press on a regular basis. Its activities are highly regarded in Classical Music circles and recognized by the New Music community. In many ways, it has redefined what an ensemble of this nature is capable of and can do when the highest possible musical standards are pursued.

EDUCATIONAL COMPONENT

The HSSB produces annual educational concerts for the York Region District School Board and for 2003-2004 season will be expanding these events to include the Toronto District School Board. Please contact the HSSB office for more information on event times and locations. These events are designed in accordance with the new Ontario Ministry of Education curriculum outcomes. Teachers are provided with both print and sound study material with a particular emphasis on contemporary Canadian repertoire. Guest artists are featured and have included Joaquin Valdepenas, Susan Hoeppner, Joan Watson, Alastair Kay, and Karen Donnelly.

All St. Lawrence Centre events feature pre-concert chats by commissioned composers. Group rate tickets are available to all St. Lawrence Centre events.

For its 2003-2004 20th Anniversary Season the HSSB will be expanding its educational component with the addition of a series of Community Workshops featuring our guest artists. Visit the HSSB Website for more information on times and locations. Workshop Leaders for the 2003-2004 season will include Robert Childs, James Curnow, and Nicholas Childs.

MUSIC GALLERY

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Clarissa DeYoung, General Manager clarissa@musicgallery.org

MUSIC GALLERY
AT ST. GEORGE THE MARTYR

MISSION STATEMENT

The Music Gallery is a publicly assisted centre for the creation and performance of New Music and music-related arts. We support the creation, performance, and production of work in the following broadly defined areas: contemporary concert music; original, experimental or free jazz; the classical or devotional musics of non-western cultures; electroacoustic or electronic music; work involving mixed or experimental media and performance arts.

Our vision is to improve conditions affecting the artists and musicians, both established and emerging, who comprise the New Music community. We strive to improve the health of the community, build relationships, generate opportunities, and further the development of both individual creative artists and groups.

The Music Gallery is the meeting place for the full spectrum of Toronto's creative music family. This is where the concert stage meets techno, east meets west, and composition meets improvisation in an atmosphere of celebration and mutual respect.

BRIEF HISTORY

Since its inception in 1976, the Music Gallery has produced over 3000 concerts in four different venues. We have either directly or indirectly caused hundreds of new works to be commissioned. We remain the only performance space in Canada dedicated to the presentation of new and unusual contemporary music in a wide range of genres.

EDUCATION PROFILE

Through our education wing, Music Gallery Institute (MGI), the Music Gallery offers music education from the perspectives of the experimental and ethnocentric music cultures. MGI offers family, adult and professional development classes, a family concert series called Fresh Ears, and coming up in the 2003-2004 season, a series of lunchtime concerts. See the Music Gallery Institute listing elsewhere in this directory for more information.

SERVICES & RESOURCES

Our core season consists of more than fifty of Toronto's most exciting and innovative concerts performed by brilliant and daring creators and performers. Tickets are inexpensive. We support the Cheapseats program, offering students \$5 tickets. Membership is encouraged.

Our current home is the charming St. George the Martyr Church, located within Grange Park just south of the Art Gallery of Ontario and Ontario College of Art and Design and north of the CityTV complex. We boast a 150 capacity performance space, a fifty capacity meeting room and kitchen, and a beautiful courtyard garden. These spaces are available for rent by independent artists and groups for the rehearsal and development of new works, and the recording and documentation of completed pieces. The venue is also an affordable venue for artists and community members to produce their own events.

We keep in touch with the community we serve through "Radio Music Gallery," broadcast every Friday from 10 to 11am on CIUT 89.5FM. It is our weekly forum for the promotion of Music Gallery and New Music Community-related events.

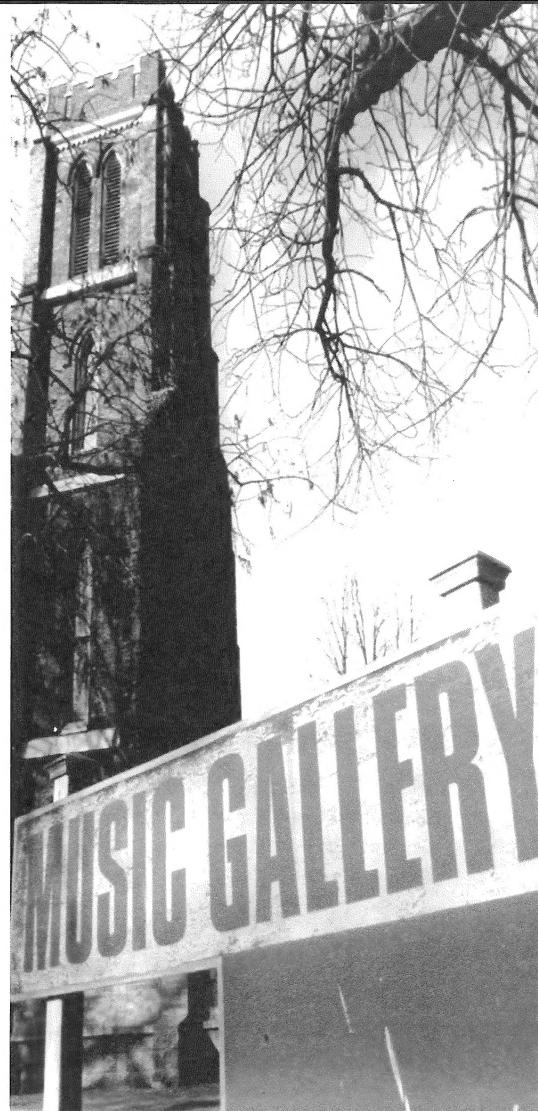
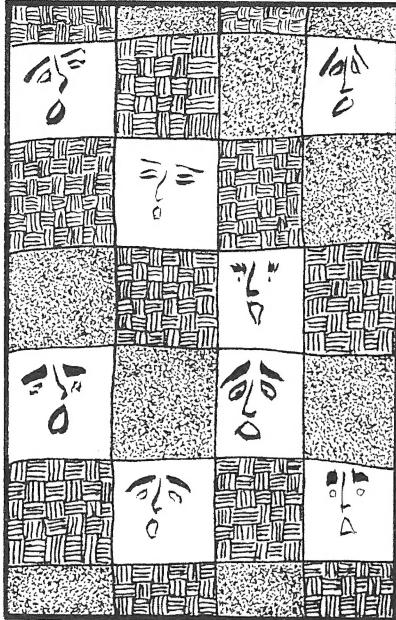


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MUSIC GALLERY INSTITUTE



WORKSHOPS FOR FAMILIES AND ADULTS

The Family Programs are designed to give child and parent [significant adult] an opportunity to share in learning an activity that is fun and rewarding.

The Adult Programs enable adults to acquire and develop technical and creative skills in a group environment. Classes are offered at introductory and intermediate levels.

COMPUTER-ASSISTED MUSIC blends contemporary electronic technology with music. Freeware and Shareware software programs provide a user friendly introduction into the world of computer generated rhythms, melodies, and unique sounds. Introductory and more advanced levels are available.

"The teachers were knowledgeable and adaptable and clearly enjoy playing with sound and thinking about it – this pleasure is catching"

– WORKSHOP PARTICIPANT

CREATIVE/WORLD PERCUSSION uses traditional instruments from around the world. These instruments are shook, struck, and rubbed to create rhythms, melodies, and atmospheres. Technical, improvisational, and compositional skills are developed over the course of the workshop.

"What an absolute blast! Definitely one of the best workshops I have ever taken. A mind broadening experience." – WORKSHOP PARTICIPANT

PUBLIC EDUCATION CURRICULUM SUPPORT programs have been created as resources for educators and students to enrich classroom instruction. MGI supports curriculum requirements from an experimental and world music perspective. MGI maintains a discography with great ideas for teachers introducing world and New Music to their students. It's available free online at www.musicgallery.org or our new site www.mginstitute.ca

THE MGI FREEWARE MIDI PROJECT is a research, development, communication and education project that will be of interest to any one wanting to make music with a computer. Supported in part by Canadian Heritage, the project's goal is to catalogue and assess music freewares/sharewares and to create and distribute instructional programs based on the best software. MGI will post the catalogue on www.mginstitute.ca and

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Director bprophet@idirect.com

offer courses at MGI and through its school outreach programs. Available Spring 2004.

PROFESSIONAL DEVELOPMENT WORKSHOPS FOR TEACHERS are available in Creative/World Percussion and the Science of Sound, Computer Assisted Music, Creative Movement, and Modern Dance and Choreography. These courses provide educators with the opportunity for personal and professional growth. All courses make strong curriculum connections. Some teacher comments from last year's summer workshops:

"We received much individual assistance... the workshop certainly addressed our aural, visual, and kinesthetic learning styles."

"I learned both from explanation and from direct experience about how sound is created, travels, and interacts."

"Loved the workshop, not just for my teaching, but for my own enjoyment."

M(A)GIZONE is a quarterly publication dedicated to promoting New Music concerts, culture, and education. This MGI project features articles of interest to music makers, listeners, learners, and historians. Available free through MGI and select Toronto locations.

In 2003-04 the MGI and St. George the Martyr Church will be hosting free Wednesday lunchtime concerts. The concerts will be divided into three different series: **Inventors and Innovators** featuring some of Toronto's top experimental music creators; **Parish Concerts** featuring songwriters from the parish community, and **Future Traditions** presenting students and teachers from local educational institutions. Public schools, home school groups (aged seven and up), community organizations and the general public are invited to attend these concerts and participate in all other MGI programs.

MUSIC TORONTO



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416.366.7723

1.800.708.6754 www.stlc.com

Concerts are at the Jane Mallett Theatre
of the St. Lawrence Centre for the Arts,
27 Front Street East, Toronto

MISSION STATEMENT

Music Toronto is a traditional concert presenter with an international reputation and the best audience in the city. Music Toronto is committed to the presentation and promotion of traditional and modern chamber music. Throughout its history Music Toronto has given special emphasis to presenting Canadian artists — both established and emerging — and to presenting music of

Canadian composers. It presents New Music in our string quartet, piano, ensembles-in-residence, and Discovery young artists concert series. Music Toronto also hosts Contemporary Classics concert series which showcases twentieth and twenty-first century music.

The concerts of Music Toronto are the best value in town, providing imaginative programming and just an overall sense of joy in music making that is as infectious as it is profound.

—THE GLOBE AND MAIL, 2002

BRIEF HISTORY

Music Toronto began as the music program of Toronto Arts Productions, presenting chamber music concerts and recitals in the Town Hall in the St. Lawrence Market precincts. The programme continued as CentreStage Music, moving to the St. Lawrence Centre for the Arts in 1973. Music Toronto was established as an independent non-profit organization in 1987. 2003-2004 is our Music Toronto's thirty second concert season.

EDUCATION PROFILE

Music Toronto presents a series of Master Classes, in conjunction with the University of Toronto Faculty of Music and the Glenn Gould Professional School of the Royal Conservatory of Music. Senior students of music performance have the opportunity to work intensively with world-renowned concert artists. Master Classes are free to the public.

The four-concert Contemporary Classics series features on-stage introductions by Composer-Advisor Jeffrey Ryan. These range from approaches to individual works to interviews with living composers to exchanges and illustrations with performers.

Music Toronto believes the best introduction to music is the live concert experience. It invented the \$5 student ticket in 1990 — no restrictions (any student, any age, with student ID; advance purchase, telephone purchase; any seat, any concert); an adult accompanying a student pays half price.

Group sales are also available, offering one free ticket for every ten student sales at \$5.

WHOLENOTE MAGAZINE

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WholeNote opens the door to a whole world of music as a living art form. In addition to concert listings, WholeNote includes columns on New Music, Jazz, Choral, Early Music, Music Theatre, Opera, and Band. It also includes composer inter-

views, CD and book reviews, features, and a section devoted to education, workshops, master classes, and more!

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musicworks
explorations in sound

MUSICWORKS

MAGAZINE

MISSION STATEMENT

Musicworks presents contemporary music and sound arts to the adventurous reader in a manner which bridges the gap between the musical practitioner (composer, musician) and the interested listener. The music it discusses is challenging, stimulating, and underlying it is the investigative spirit that inspires new art forms. It is Musicworks mis-

sion to act as an international forum for New Music discourse, to promote public awareness of Canadian artists and writers, and to celebrate the diversity of music communities worldwide.

HISTORY HIGHLIGHTS

Since beginning publication in 1978, *Musicworks* has: acted as an ambassador for Canadian work in the international community; produced a *Musicworks* recording with each issue since Issue 23 in 1983; given exposure to neglected musical cultures and ideas; helped Canadian artists become better known to one another and to their audiences; published French abstracts with each article in English (and English abstracts with French articles) since 1991; and established an on-line magazine consisting of summaries in both languages of selected articles published since 1994.

EDUCATION PROFILE

Musicworks expands the usual understandings of music and points readers toward new and expanding forms of artistic expression. We celebrate adventurous sound explorations — the diverse venturesome sound art practices of concert music, electroacoustics, improvisation, world musics, sound sculpture, unusual tuning systems, etc. These activities are relatively

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unknown to the public, under-represented in publishing, and often appear intimidating to the general listener. *Musicworks* is unique in addressing this body of work; it is the only consumer (non-academic) magazine in the English-speaking world to do so. Most music magazines specialize in specific performance traditions such as jazz, opera, or classical music — traditions familiar to their readers.

Canadian content remains a high priority. *Musicworks* plans to continue its coverage of senior Canadian composers, emerging composers, and performers. Articles on international artists are usually written by Canadian authors. *Musicworks* has made significant contributions to the careers of artists who have been featured in the magazine. Such composers as Gordon Monahan, Hildegard Westerkamp, James Tenney, David Rokeby, Trichy Sankaran, and Helen Hall are now well-known internationally, but were unknown when their first articles appeared in *Musicworks*. It has also provided extensive coverage of artists who were well-established when *Musicworks* began publication in 1978. Examples of these artists include: Udo Kasemets, R. Murray Schafer, Michael Snow, Anne Southam, and bp Nichol.

SERVICES & RESOURCES

The complete back issue set of magazines and recordings forms a valuable archive of over twenty-five years of musical activity. *Musicworks* has kept each of its issues available to readers, even though some are sold out and are only available in photocopied form. It is important to continue to provide information about the artists discussed in these issues.



A composer inspired by a special kind of literature and every kind of music, devoted to opening ears and sharing his fervour



the continuous now

Peter Hatch's musical vision and community presence BY JAMES HARLEY

PETER HATCH IS A COMPOSER AND EDUCATOR. His compositions, or *musicae scitiae*, have been strongly influenced by the music espoused by Gottfried Stumpf, namely that of "the Pythagorean school". This is an approach to music that emphasizes the "whole", through the embracement of motives and the notion of evolution and change, past and future. One can apply this notion to the structure of *musicworks* itself. This issue is no exception, as it contains a wide range of articles from the visual and cultural environment Peter Hatch is committed to, all written by him.

background

According to Hatch, upon his return from a year-long sabbatical with the composer and theorist, Gottfried Stumpf, in 1990, he began to teach at the University of Western Ontario, London, Ontario, Canada. He earned a teaching position in the Department of Music, and continues to be the permanent representative to have been invited to traditional classical chamber music groups, such as the London Symphony Orchestra, throughout these years. At the same time, and equally important to the development of this composer, he left Ontario. Hatch was given the opportunity to teach at the University of Victoria, Victoria, British Columbia, Canada, where he taught until 1994.

In 1994, he moved to the United States, having gone through many jobs and positions before coming to his long-term position as professor of composition at the University of Texas at Dallas, Dallas, Texas, USA. He currently teaches in the composition and electronic music program, and continues to perform and teach at a variety of different institutions, and has performed his own music in numerous countries around the world.

Hatch went to music studies at the University of Toronto, and the University of British Columbia, earning his doctorate in 1986. In 1988, he became a teacher at the University of Western Ontario, London, Ontario, Canada, and has remained there ever since. He has written numerous articles for the *Musicworks* magazine, some of which have been published in the *Newspaper of the New Department*. The first piece, still listed in his catalogue dates from 1986: "Day - Three Poems by Lawrence Ferlinghetti for voice and piano", part two, differs slightly in title, "Day - Six Poems by Ferlinghetti for voice and piano". The second piece, "The Continuous Now", is a composition for piano and voice, with fixed musical structures, and is a continuation of his work with fixed musical structures.

PHOTO COURTESY OF PETER HATCH

NEW ADVENTURES IN SOUND ART



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Nadene Thériault-Copeland,
Managing Director

MISSION STATEMENT

New Adventures in Sound Art (NAISA) is a non-profit organization that produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Through our workshops, lectures, and demonstrations, we try to teach a new perception of sound offering the opportunity to educate artists and audiences both locally and abroad. Included in its Toronto productions are: Deep Wireless, Sound Travels, Sign Waves, and SOUNDplay.

BRIEF HISTORY

Since November 1998, New Adventures in Sound Art has facilitated Sound Travels residencies for over fifty composers and sound artists across Canada and in Europe. Included as part of these residencies were the presentation of lectures, concerts, public workshops, and installations in partnership with many leading contemporary arts institutions, such as the Danish Institute for Electroacoustic Music, the Logos Foundation, the Banff Centre for the Arts, and the Western Front. In the summer of 2000, Sound Travels launched an annual summer outdoor concert series at the Gibraltar Point Centre for the Arts on Hanlan's Point in Toronto.

In 2002, NAISA expanded its Toronto events to four, bringing its Toronto programming to a full season of electroacoustic and experimental sound art: Deep Wireless, Sign Waves, Sound Travels, and SOUNDplay.

Deep Wireless is a month-long celebration of Radio Art in May of each year that includes live performances, special radio broadcasts on CBC Radio 1 99.1-FM, CIUT 89.5-FM, and CKLN 88.1-FM, and a series of workshops and seminars specific to sound and radio artists. Sign Waves is an exhibition of interactive multi-media installations that

encourage audience interaction and the exploration of the interaction of sound, visual, and new media. These exhibitions usually occur as part of any of the three NAISA festivals. Sound Travels is a day of outdoor events held on Toronto Island in August that includes a SOUNDwalk, outdoor concerts, a masterclass, and artist talks. SOUNDplay is a series of events that showcases large scale works or themes in any genre of electroacoustic and experimental sound art practice, and brings internationally renowned artists to Toronto every fall.

EDUCATIONAL BOOKLETS AND CDS

Two educational booklets have been produced to date that help to explain different aspects of sound art practice: **The Radio Art Companion** with CD that helps define various genres of activity ranging from radio drama to electroacoustic music, and includes terminology related to experimental sound art as well as examples on the CD. The **Sign Waves Companion** explains, from artists' perspective, the reasons for creating installations as an alternative to other media. A third booklet with DVD, **Sound In Space — the use of space in music and sound art**, will be published in October 2003. These booklets are distributed for free by NAISA throughout the year.

SERVICES & RESOURCES

Each NAISA event includes several educational elements. Workshops for general audience members, artists, and students have an open format that allow for discussion and questions with the sound artists involved in each event. Included in the upcoming season are matinee performances that are targeted toward school age children.

SOUNDwalks are also very much of a sound artist's experience and is a very important aspect that can be used to teach children the relevance of the sounds around them. These are lead by Artistic Director Darren Copeland, as well as artists connected with NAISA events on an ongoing basis. NAISA has found these SOUNDwalks to be a great opening for sound-related topics including: differentiating noise from music, noise pollution, and how to use sounds to create music. The SOUNDwalks, matinée performances, and workshops can be adapted to any age group.



Bentley Jarvis beside his sound sculpture "Distributed Resonance" at a Sign Waves exhibition in August, 2002.

NEW MUSIC CONCERTS

New Music Concerts
Robert Aitken, artistic director



PHOTO COURTESY OF NEW MUSIC CONCERTS

MISSION STATEMENT

New Music Concerts (NMC) exists to promote interest in the art of music and contemporary musical ideas, and to advance knowledge and appreciation of musical culture, with special emphasis on contemporary music. It is NMC's mandate to present the most recent works of Canadian and international composers in a series of concerts covering many styles and genres, and reflecting the face of contemporary music throughout the world for our audiences. NMC also presents significant works from the twentieth century repertoire to provide a context in which to listen to new developments. Artistic policy demands extensive rehearsals for the works undertaken and the finest musicianship in the performing ensembles. It is NMC's belief that the presence of the composer is essential to the format of its concerts, both for audiences and for the musicians involved. When they are not available to participate, NMC presents films about the composers or brings in musicians who have had personal experience with the creation of the music. In

this way, local musicians develop firsthand knowledge of the composer and all questions regarding technique and irregularities in the printed music can be answered. At the same time, the audience can rest assured that the performance they are hearing is faithful to the composer's intent and from the introductions and films, they also have a glimpse into his or her personality.

BRIEF HISTORY

New Music Concerts was founded in 1971 by the internationally acclaimed Canadian musicians Robert Aitken and Norma Beecroft. Since that time, NMC has presented more than 260 concerts of the music of our time by Canadian and international composers, commissioned more than 100 works, and performed more than 550 Canadian and world premieres. A consequence of the juxtaposition of worldwide composers and their Canadian colleagues has been a legacy of global collaboration and good will. From Luciano Berio and David Bedford in 1971 to Pierre Boulez and George Crumb in 2003, NMC has brought the most important composers in the world today to Toronto. Impressed by the calibre of performance and dedication to musical ideals by local musicians, these composers return home with a deeper appreciation and respect for Canadian New Music. At the same time, NMC has reflected the cultural diversity of Canada, with concerts highlighting the musical cultures of such countries as China, France, Iceland, Indonesia, Italy, Japan, Lithuania, Poland and Slovenia. Critics have been generous in their praise since the very beginning and continue to support our efforts. Robert Harris, writing in *The Globe and Mail*, observed that "The composers of today, I am sure, give daily thanks to pioneers like Bob Aitken and the [NMC] Ensemble, who consistently deliver their works with the highest degree of professionalism. Someday, perhaps, this music will win the wider audience it so richly deserves."

EDUCATION PROFILE

New Music Concerts has a long history of educational outreach, perhaps the most significant aspect of which is the \$5 student price for all of its ticketed events. All of its concerts are pre-

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CONTACT: Robert Aitken, Artistic Director
David Olds, General Manager

ceded by "Illuminating Introductions," lobby chats at which the public is invited to hear the composers speak about their music in advance of the performance and therefore gain a personal perspective on the composers' intentions. NMC provides thorough biographies and program notes in advance of each event through its newsletters and on its Website. Since 2001, NMC has been sending individual performers out into the community through its "Music Speaks" program. Music Speaks provides a rare opportunity to get "up close and personal" with some of Canada's finest musicians. Presented in informal, non-traditional settings such as art galleries and community centres, each Music Speaks event features a solo artist performing selections from the repertoire they have developed for New Music Concerts over its thirty-three year history. Hearing great performers speak about what makes this music special to them provides a wonderful, intimate introduction to the world of contemporary music. These events would also lend themselves to in-school presentation. Recent institutional collaborations include composer residencies, lectures, forums, and screenings at the Royal Conservatory's Glenn Gould School and the University of Toronto's Faculty of Music. Plans are currently under way for a curriculum-based pilot project in several Toronto area high schools with composer R. Murray Schafer and the Molinari String Quartet. NMC has produced or performed on eight recordings, including the compact discs *New Music 90* (featuring works of NMC founders Beecroft and Aitken, along with music of Gilles Tremblay and Iannis Xenakis), *Lutoslawski Conducts Lutoslawski* (recorded during the last performance Lutoslawski conducted before his death) and *Takemitsu: Chamber Music* (released in 2003 by NAXOS).

ENCOUNTERS FOR YOUTH

SOUNDSTREAMS

SOUNDSTREAMS
CANADA Lawrence Cherney, Artistic Director

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CONTACT: Linda Rogers, General Manager
lrogers@soundstreams.ca
Lawrence Cherney, Artistic Director

MISSION STATEMENT

Soundstreams Canada's mission is to engage the public in the music of living Canadian and international composers and creators through high-profile concerts, festivals, and associated educational and outreach projects.

Soundstreams Canada was established in 1982 by Lawrence Cherney (Order of Canada 2003), its current and founding Artistic Director. In 2000 and 2001, the organization won Lieutenant Governor's Awards for the Arts for demonstrating exceptional community and private sector support for its objectives. These objectives are realized through Soundstreams' annual series and recurring Northern Encounters festivals.

Soundstreams' annual series began in 1993 and encompasses chamber concerts at Glenn Gould Studio, large-scale choral events, and contemporary operas in diverse venues. Glenn Gould Studio concerts are presented in association with CBC Radio Two and typically pair a significant Canadian composer with a visiting international counterpart, often premiering works commissioned for the occasion. Choral events regularly feature the finest Canadian performers. Soundstreams has also hosted renowned international groups such as Stuttgart Chamber Choir and Estonian Philharmonic Chamber Choir.

Northern Encounters, A Circumpolar Festival of the Arts, was first held in 1997, and again in 1999. It celebrates the arts and culture of circumpolar nations, i.e., Canada, Denmark, Finland, Iceland, Norway, Russia (Siberia), Sweden, and the USA (Alaska). In May 2003, Soundstreams presented Musicools, the third in its Northern Encounters series, showcasing music theatre and opera for young audiences.

EDUCATION PROFILE

Encounters for Youth is Soundstreams Canada's extensive outreach initiative to engage youth in contemporary creation. Encounters for Youth activities are provided free to elementary, middle,

and high schools, and universities in the Greater Toronto Area. All activities are built around the composers, artists, and repertoire featured in the annual series, and involve students in performance and musical creation, where possible. Programming is responsive to the Ontario Arts Curriculum and reaches an average of 1,800 middle and high school and university students annually. After participating in Soundstreams' educational programs, student groups are able to attend the final concert at inexpensive group rates. Subsidies are available where financial need is an issue.

SERVICES & RESOURCES

Soundstreams works with music educators/ classroom teachers to develop and schedule a range of educational programs, creating on-target and memorable encounters with living music and its creators for students. Mentors drawn from the annual series include the best professional Canadian and international composers and performers. Young performers and composers are strongly represented, providing accessible role models for youth.

IN-CLASSROOM VISITS: Composer and artist residencies bring exploration of new works into the classroom. Featured composers are available for limited numbers of classroom visits to either speak about their work, or to work with young musicians who have prepared some of their work in advance. Where complemented by a professional or student artist residency program, in-classroom programs can involve live rehearsals of works, or master classes for student audiences. Recent participants include Canadians R. Murray Schafer, James Rolfe, Serge Arcuri and Chris Paul Harman, and Augusta Read Thomas (USA), and Peter Sculthorpe (Australia).

YOUNG ARTIST OVERTURE: Before each of the Soundstreams Glenn Gould concerts, a Young Artist Overture program is presented. High school and university teachers select top students/student ensembles to work with a featured composer in a master class setting to bring a selection/excerpt of one of the composer's works up to performance level. Past participants include students and ensembles from the University of Toronto, Martingrove Collegiate, University of Ottawa, and North Toronto Collegiate.

FIELD TRIPS: Field trips are coordinated with participating institutions that are important for the research and dissemination of Canadian music.



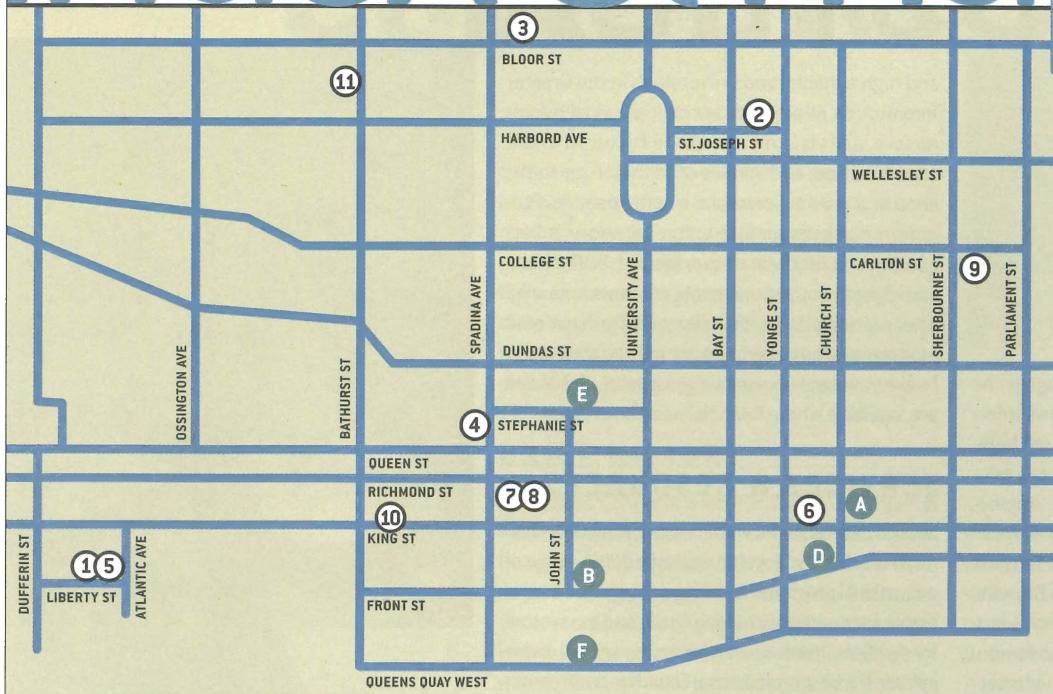
Students and teachers/music educators also benefit from attending working rehearsals and concerts. The concert experience is made more meaningful to the students who have met the composer and witnessed the interplay of composer with performers and/or master class students. Students also identify with the young performers of the Young Artist Overture program. A part of attendance at Glenn Gould Concerts is the opportunity to tour the Canadian Broadcasting Centre.

INTEGRATED CURRICULUM SESSIONS: In response to the new Ontario curriculum to integrate the studies of all arts and to provide links with other curriculum areas, Soundstreams has piloted integrated curriculum units in media studies and graphic arts. Recent examples include Sir John Tavener's session with graduate students in music and religion on "The Vocation of the Sacred Artist", and Elena Kats-Chernin's session with film and music students on her score for the film *Clocks*.

SPECIAL RESOURCE KITS: Teacher guides written by professional musicians and composers provide curriculum-sensitive background material and suggested activities. These guides are designed to help teachers develop teaching units based on the classroom visit and/or field trips and contain examples of music to be performed, biographies of composers and performers, and links to other sources for further information. Soundstreams' Website www.soundstreams.ca includes sample study guides.

index & map

VENUES



A THE CATHEDRAL CHURCH OF ST. JAMES

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B GLENN GOULD THEATRE

250 Front Street West

C JANE MALLETT THEATRE OF THE ST. LAWRENCE CENTRE FOR THE ARTS

27 Front Street East

E MUSIC GALLERY

197 John Street

F PREMIER DANCE THEATRE AT HARBOURFRONT CENTRE

235 Queens Quay West

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⑩ SOUNDSTREAMS PG 15

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⑪ WHOLENOTE MAGAZINE PG 11

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